

WOW HALL NOTES

THE MATA HARI HUSTLE

JUNE 2012
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On Friday, June 15, Catalyst Arts, Swingtime PDX and Wanderlust Circus Present: The Mata Hari Hustle: A Traveling Cabaret Revusical of Song, Dance, Romance and Murder! with special guests Red Raven Follies.

Two singing belly dancers, a swing dance duet, a juggling sword-swallower, and a rakish ringmaster enact the tale of three handsome sailors on leave in Paris who tangle with a trio of sexy spies hellbent on homicide! Will our gullible Gullivers survive their

voyage into Vaudeville, or will they be led into the black widow's web once and for all? Set to an original soundtrack of vintage swing, with scintillating solos and rip-roaring group numbers aplenty, The Mata Hari Hustle is a bombastic burlesque battle to the death!

This six-person vaudeville revue based in Portland is on the road to spend four weeks dazzling audiences along the West Coast with a variety of sensational acts.

The performers are: Karolina Lux (belly dance, vocals, trumpet,

burlesque), Russell Bruner (dance, vocals, burlesque), Noah Mickens (emcee, vocals, dance),

NagaSita (belly dance, vocals), Luther Bangert (juggling, sword swallowing, dance) and Sugar Kane (swing dance).

RED RAVEN FOLLIES

Named Eugene's "Best Performing Arts Group" by the readers of *Eugene Weekly*, The Red Raven Follies are an eclectic group of performers engaged in reincarnating the classic Variety Show format, as well as creating themed performances designed to capture the imagination and transport audiences to times past.

During an evening with this performance troupe, you will laugh and ponder, sigh and marvel. From fully choreographed group pieces to solo performance, the Red Raven Follies will delight and inspire, leaving you wanting more.

"Our goal is to playfully explore a variety of performance genres, including cabaret, vaudeville, circus and burlesque, sharing the



results in evocative venues."

Red Raven Follies hosts two annual variety shows and perform at a number of events, usually in unconventional spaces such as fashion shows, backyards, warehouses, pubs and wineries, and occasionally in traditional

theatrical spaces. They are taking the show on the road, with an amazing tarot-themed performance including aerial acrobatics, juggling and hoops!

Tickets are \$13 in advance, \$15 at the door. Doors open at 9:00 pm and showtime is 9:30. ★



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DUNAVA AND KEF

On Saturday, June 9, the CCPA and KLCC proudly host an evening of Balkan Folk Music featuring women's vocal ensemble Dunava and the dance music of Kef.

Dunava (Bulgarian for "the Danube") is a women's vocal ensemble based in Seattle, specializing in the a cappella folk music of the Balkans.

Dunava is made up of singers from diverse musical backgrounds sharing a passion for the beautiful and distinct harmonies of Eastern Europe. Their repertoire includes songs from the cities and villages of Albania, Bosnia, Bulgaria, Caucasus Georgia, Croatia, Greece, Macedonia, Romania, Russia and Serbia.

Dunava is affiliated with the Radost Folk Ensemble, and has performed at Northwest Folklife Festival, Croatia Fest, Seattle Folklore Society concert series, the Seattle Art Museum, and with local groups Dave & the Dalmatians, Balkanarama, and Balkan Cabaret. The group released its first CD in 2009.

Kef plays village dance music of the Balkans. With a unique instrumentation consisting of trumpet, truba (a type of flugelhorn commonly used in the Balkans), accordion, cello, drums and vocals, the group covers styles from the early days of recorded music in Bulgaria, village and urban songs of

Macedonia and Albania, to the latest Romani ("Gypsy") brass band and Bulgarian wedding music. A mixture of thrilling tunes in odd meters executed at high speed and beautiful slow melodies expressing the joy and despair of life provide for the enjoyment of dancers and listeners alike.

The word "Kef" refers to that spirit and energy shared by a group of people in celebration. It is a state of being, an intangible quality approaching ecstasy, often brought forth by musical experience. Kef is a Turkish concept that people across the Balkans, throughout the former domain of the Ottoman



Empire, have taken as their own.

Balkan music has become an intensely rich tradition. Today it is enjoyed not only among the diverse populations of its origins, but around the world – from recreational folk dances to arena concerts with thousands of fans bouncing to hip-hop, funk, pop and electronica fusions. There is hardly a musical aesthetic not represented somewhere under the umbrella of "Balkan music."

Kef, the band, has been performing for dancers, festivals and sit-down audiences since 2007. Its music is a sampling of the regional genres found across the Balkans, from Bulgarian wedding music to Serbian brass band, and from 1960s radio-style orchestrations to simple melody/drone-based village music. Most repertoire comes from the folk tradition, learned from recordings or directly from notable musicians in the Balkan music community. Each member brings a unique aspect to the music stemming from the diversity of their individual musical experiences and aesthetics.

Band members are Nisha Calkins-Godfrey (cello), Dan Gibson (guitar), Alex Lowe (trumpet), Sharon Rogers (accordion and vocals), Cody Simmons (trumpet and truba) and Ken Sokolov (percussion).

Tickets are \$13 in advance, \$15 at the door. Doors open at 7:30 pm and showtime at 8:00. Seating will be available as Dunava performs first, but there'll be room for dancing during Kef. ★

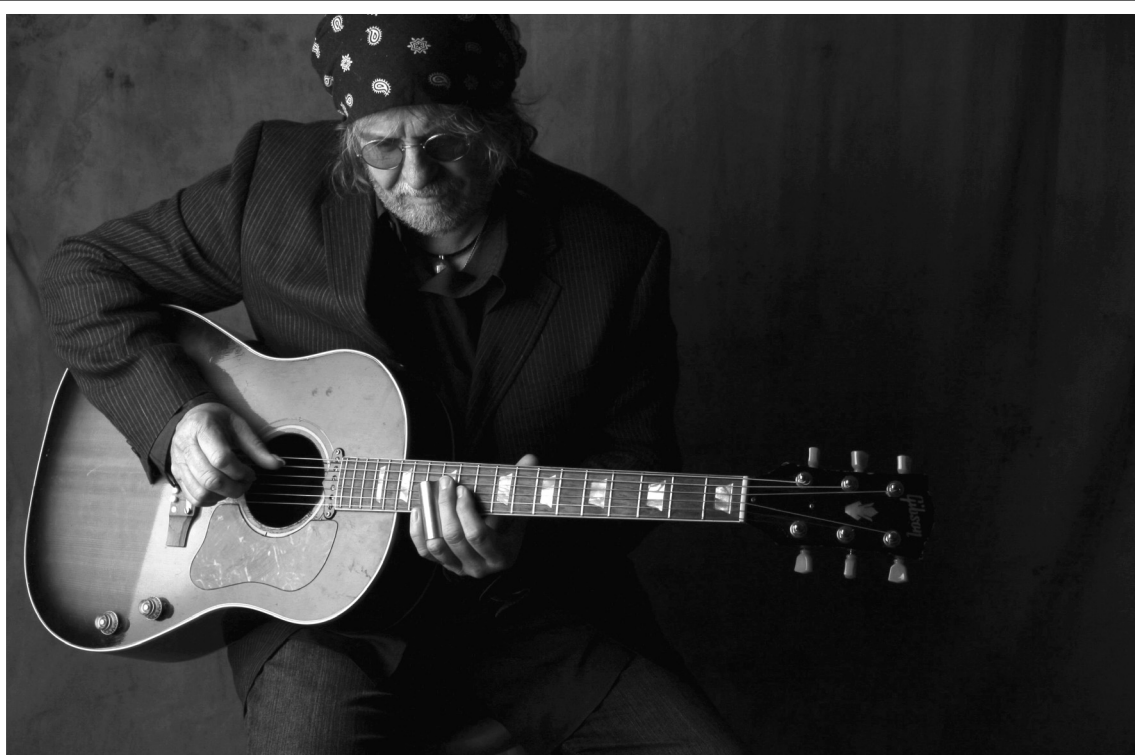
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RAY WYLIE HUBBARD *THE GRIFTERS HYMNAL*

On Saturday, June 2, the CCPA and KRVM proudly welcome Ray Wylie Hubbard along with Eugene's own Walker T.

As a music lover of impeccable taste, odds are that you're already rather familiar with Ray Wylie Hubbard. He's touring in support of his new release *The Grifter's Hymnal*. It follows 2010's *A. Enlightenment*, *B. Endarkenment* (Hint: There is No C) and such earlier chestnuts as *Snake Farm*, *Growl*, *Eternal* and *Lowdown*, *Crusades of the Restless Knights*; going all the way back to 1975's *Cowboy Twinkies*.

Maybe, despite that aforementioned impeccable music taste, you've somehow managed to make it this far without ever hearing of this Hubbard fellow. Fear not; because if you simply need a tidy introduction to bring you up to speed, the opening track on *The Grifter's Hymnal*, "Coricidin Bottle", tells you everything you need to know. What it tells you about *The Grifter's Hymnal* is that the record *rocks*. And what it tells you about Ray Wylie Hubbard is, he's the kind scrapper poet with the devil-may-care wherewithal to write both, "lay down a groove like a monkey gettin' off," and, "shakes the mortal coil round my amaranthine soul," into the same song – and the lethal charm and chops to pull it off.

"Words are funky," chuckles Hubbard. "That 'amaranthine soul' line ... it means either purple or forever. And I thought, 'yeah, that's the kind of soul I've got.'"

The laying down a groove like a monkey gettin' off

line speaks for itself.

"The album really does have a lot of attitude," Hubbard says proudly. "We made it to play *loud*, and I think the sonic quality of it is just beautiful. Even if you don't like the singer or the songs, you'll like the way it sounds."

The sound he was aiming for — and bulls-eyed — recalls many of his favorite rock records of the '60s: Small Faces, Rolling Stones, Buffalo Springfield. But take his characteristic self-deprecation with a pinch of salt, because for all his love for nailing down a groove, Hubbard's ragged-but-right vocals and lyrical wits continue to get better and better with age. So, too, it seems, does his knack for tying his projects up with just the right title.

"The whole idea was, I really like those words, *grifter* and *hymnal*," he says. "The grifter kind of came out of the '20s, kind of like the con man in *Paper Moon*. He's not really a bad guy, because usually they would only grift people who maybe had it coming because of their own greed. I just like the idea of it — not that I'm so much of a con man, but ... I'm 65 and still scuffling! I didn't want to peak too soon and I don't want to be a nostalgia act, so I keep trying to learn new things."

Back in the '60s, Hubbard started as a folk singer in his native Oklahoma before falling in with the wild and wooly cosmic/outlaw Texas country scene of the '70s — in large part by way of penning the immortal "Up Against the Wall (Redneck Mother)" which Jerry Jeff

Walker recorded on his seminal 1973 album *Viva Terlingua!*. Hubbard gigged constantly and recorded sporadically throughout the '70s and '80s, but his career as a songwriter's songwriter began in earnest with 1994's *Loco Gringo's Lament*. He's moved from strength to strength ever since, cementing his standing as one of the most respected artists on the modern Americana scene.

On *Grifter's Hymnal*, Hubbard (acoustic, electric and slide guitar; harmonica) and producer/bassist George Reiff and are joined by drummer Rick Richards, keyboard player Ian McLagan (Small Faces, Faces, Rolling Stones), and guitarists Billy Cassis, Brad Rice, Audley Freed and Hubbard's 18-year-old son Lucas. And, just for good measure, a Beatle: Ringo Starr contributes vocals, guitar, handclaps and shakers to the album's one cover, his own "Coochy Coochy" (which first surfaced as a Starr B-side in 1970).

"I'm a grifter — I figured if I did a Ringo Starr song and sent it to him, maybe he'd sing on it!" Hubbard confesses with a laugh.

Over the past 45-plus years, Walker T has played at almost any type of gig and in every location you could imagine. He started out in the early 60's NY folk scene at Greenwich Village, then made his way to delta blues. He focused on learning the blues guitar from greats like Son House, Howlin' Wolf and Mississippi John Hurt. A longtime icon in the Eugene music elite, his fingerpicking and slide guitar playing, along with his vocals, delve deep deeply into the sounds of his country/delta/piedmont blues heroes.

Tickets are \$12 in advance, \$15 at the door. Doors open at 7:30 pm and showtime is 8:00. ★

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CCPA BOARD OF DIRECTORS ELECTION RESULTS

The Community Center for the Performing Arts' Annual Membership Meeting was held on Tuesday, May 15, at the WOW Hall. Forty-eight members attended as well as several members of the public.

Eight nominations were

accepted to fill the five board seats up for election. Elected to the board were Gayle Chisholm, Aaron Dietrich, Robbie Greene, Sara Schmigelsky and Robert Shepard.

Thanks are due to all of the candidates. Special thanks to

retiring board members Mayo Finch and Colin Quisenberry.

The next Board of Directors Meeting is scheduled for Thursday, June 7, at 6:30 pm at the Growers' Market Building, 454 Willamette St., upstairs. All board meetings are open to the public. ★



ANDRE NICKATINA AND COOL NUTZ

On Friday, June 1, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome two hip-hop legends as Andre Nickatina returns along with Oregon’s own Cool Nutz.

Touring in support of his new mixtape *Where’s My Money?*, San Francisco’s Andre Nickatina has been a hip-hop/rap luminary since the release of his critically acclaimed debut, *The New Jim Jones*, in 1993. Nickatina’s classic stage show combined with his rare interviews maintain his mystery and a unique musicianship that has spanned two decades.

An award-winning MC and producer (2005 Bay Area Artist of The Year / Album of The Year for *Bullets*), Nickatina’s vision has expanded beyond the 18 plus albums that he has executive-produced. Nickatina has gained critical acclaim for his work as a filmmaker, with more than seven films to his credit as either a director, co-director, executive producer, producer or actor.

Changing his name from Dre Dog to Andre Nickatina in 1996, he transformed his career to a plateau that allowed him to create and develop an entirely new fan base with his original flow, distinct voice and lyrical explorations. His third album, *Raven In My Eyes*, marked Nickatina’s shift and expanded his audience to the wildly enthusiastic college crowds that praise him with regular sellouts from coast to coast.

Nickatina’s vision as an artist has been admired by many of his peers as he is seen as one of the last Bay Area legends who was not only present during the golden era of hip-hop, but one who has remained relevant with each successive album he has released.

“Is it possible that San Francisco’s Andre Nickatina is one of the most influential rappers to, like, everyone that’s rapping right now?,” quires *The Fader*. “Nickatina is exceptional at being just weird enough. His voice is firm, but he’s not afraid to break

into a sing-song that shows he’s supremely confident in what he’s doing — which he totally should be.”

With close to 20 years of service to hip-hop culture, Terrance Scott aka Cool Nutz has been a class act and diplomat for Northwest hip-hop. While some have chosen to simply pursue success on an individual basis, Cool Nutz chose to put the region and City of Portland on his back and work to give a voice to an area typically unheard.

From starting the highly successful Jus Family Records, to two major label record deals with Big Beat/Atlantic and Universal Records, to co-founding The Portland Oregon Hip-Hop Festival (12 years running), to creating and programming *The Northwest Breakout Show* (Wild 107.5 Portland/Clear Channel), to being showcased in Seattle’s Experience Music Project Museum alongside Sir Mix A Lot, Cool Nutz has built quite the body of work that will go down in the history books of Northwest music. He has nine solo albums to his credit and appearances with the likes of E-40, BG, Tech N9ne, Kuruft, Ras Kass, Baby Bash, Mac Dre, The Grouch, Mistah Fab, C-Bo, and more.

Cool Nutz has built an amazing resume, and looks to continue that with the release of his latest album, *The Cook Up*, which he is offering the to fans absolutely FREE. With appearances from Bosko, Potluck, Illmaculate, Mikey Vegaz, Maniac Lok, TxE, Kenny Mack, and more, you can rest assured that there will be plenty witty lyricism and slick wordplay to prove why Cool Nutz continues to be one of the shining stars of the Northwest music scene.

Tickets are \$22 in advance, \$25 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

KID INK

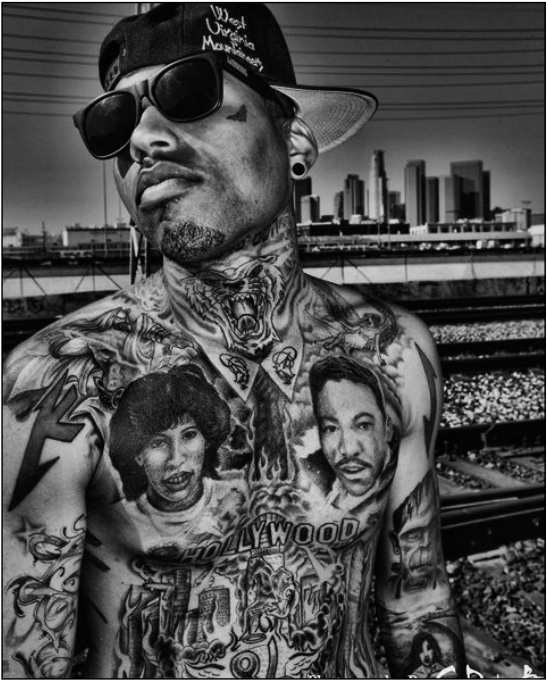
On Friday, June 29, 2Cor and Bonaphied Entertainment proudly welcome Kid Ink.

Covered from head to toe in tattoos, 24 year-old Los Angeles-based rapper Kid Ink is wrecking havoc on the streets and in cyber world. The rapper/producer/songwriter and tattoo aficionado has over 25 million hits on YouTube with lyrical gems like, “Tat It Up”, “La La La” and “Keep It Rollin”.

Having spent the majority of the early part of his career behind the control board and not the mic, Kid Ink crafted his production skills working with multi-platinum artists like Sean “Diddy” Combs and Sean Kingston as well Yung Berg and Nipsey Hussle. Production came natural for Kid Ink, “I started making the beats because I already had several artists trying the rap thing out, so I thought I would be more useful supplying the production.”

But sitting behind the board was not enough for Kid Ink. In 2010 he released the *Crash Landing Mixtape*. Within 10 days of its release, *Crash Landing* garnered a position at the top of Datpiff. com’s ‘Top Mixtapes of the Week’ and amassed an astonishing 50,000 downloads. Last year he released his sophomore album *Daydreamer* on June 21 for free via the internet, followed by another all original mixtape, *Wheels Up*, on October 10.

Kid Ink has crafted an internet campaign that rivals many of the acts resting high on the Billboard



charts. His now 19 released videos have garnered a impressive 25 plus million views; his website, www.kidinkmusic.com gets between 90,000 and 150,000 hits a month; his Facebook page has over a 200,000 Likes; his Twitter game is continually growing with 110k plus Followers; and via HotNewHipHop.com Kid Ink has a staggering eight million plus digital downloads.

Tickets are \$20 advance, \$25 door and \$35 for Meet & Greet and are available at brownpapertickets.com. Showtime is 7:00 pm. ★

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EMILY WELLS' MAMA TOUR

by Ross Shuber

On Sunday June 3, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Emily Wells with special guests 1939 Ensemble.

Emily Wells' music has a wonderful way of being markedly unique, and comfortably familiar at the same time. Not easily pigeonholed in one genre, Wells considers influences from all over the musical spectrum but mostly her songs are a mesh between hip-hop and classical. She is a self-proclaimed fan of sound.

Now residing in New York City, Wells was born in Amarillo, Texas and also grew up in Indianapolis, Indiana. Classically trained as a violinist (beginning at age 4), she also plays drums, beat machines, keys and whatever else she can fit into her road case.

Wells self-released her first

album at age 13 as a cassette tape and has several unofficial releases since then. Her official albums consist of *Beautiful Sleepyheads* and *the Laughing Yaks* (2007); *The Symphonies: Dreams, Memories, and Parties* (2008); the *Dirty* EP (2009), as well as her new album *Mama* (2012). Her current tour, the Mama Release Tour, started in Buffalo and weaves its way through the heartland of America to the West Coast and Eugene.

Wells recordings are quite an accomplishment, but it's her hypnotic live performances that are not to be missed. Using a looping device, she becomes a one-woman orchestra building each song in front of the audiences' eyes. She uses a wide variety of instruments and gadgets centered around the violin, including toy microphones, percussion instruments, and her beautiful and strong voice. Each

song is a different musical journey that is born one instrument at a time. She's even been known to do covers, including the Notorious B.I.G song "Juicy".

Says *SPIN* magazine's Steve Appleford, "Layering eerie strings, bleeping synths and electronic beats under Biggie's rags-to-riches lyrics, she sings and raps like a feral, streetwise Nina Simone."

Pretty much everything Wells creates is something entirely new, and her diversity leads to a creative and engrossing end result. The performer, producer and songwriter trades in a striking mix of classical instrumentation, folk rawness and hip-hop production anchored by her haunting combination of voice and violin.

The *New Yorker* called Wells music, "a highly theatrical labyrinth of rap, gothic folk, classical and electronica songs."

Her musical style may be hard to define, but as Count Bass B raps in a collaboration song with Wells ("Symphony 3: The Story") — "Another concept we all must ponder, absence of the genre makes the art grow fonder."

Opening for Emily Wells will be the 1939 Ensemble, an instrumental duo out of Portland featuring Jose Medeles (The Breeders) and David Coniglio. Their music moves between ominous dissonant noise, to sharp bombastic beats.

Tickets are \$12 in advance and \$15 at the door. Doors open at 6:30 pm and showtime is at 7:00. ★



LITTLE RASCALZ

On Tuesday, June 12, Little Rascalz make their WOW Hall debut. Showcasing their own brand of electronic infused pop music, Little Rascalz blend the club feel of 3OH!3 and the sweeping melodic synthesis of Owl City with their own unique sound. The duo is made up of Trey Kenyon and Michael Shogren, both talented musicians fresh out of Albany, Oregon.

Lifelong friends, Trey and Michael have recorded and produced several infectious singles from the comfort of an impromptu dorm room studio — making the best of the resources around them to capture, produce, mix and transform their vocal talents into cutting edge pop music.

Both members have vast individual musical experiences to draw upon. First Trey — the energetic, multit talented Oregon State University student has propelled the band to new heights with his resourcefulness, pushing his own limits while single-handedly recording, producing and marketing the band. And Michael — the good looking, laid-back songwriter from Western Oregon University who constantly seeks out inspiration, channeling his own experiences to write singles such as "Doctor DJ" and "Mosh". Both of their polished voices and personalities combine with a remarkable chemistry that is sure to have you hooked instantly.

The Little Rascalz released their debut album, *Homecoming*, in the summer of 2011. As their local and online fan base continues to expand, all of their work will continue to be freely available on their Facebook page at <http://facebook.com/LittleRascalz>.

Tickets are \$10 in advance, \$12 at the door. Doors open at 7:00 pm and showtime is 8:00. ★



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THE QUICK AND EASY BOYS AND MEDIUM TROY

On Friday, June 8, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome a co-headline bill with Eugene’s own Medium Troy and Portland’s The Quick & Easy Boys.

Medium Troy once again proved their popularity by winning the WOW Hall Award for Favorite local Band and Best Musical Performance of 2011.

“Thanks for everyone who voted for us in the WOW Hall Awards this year, we were too busy with the album to even ask for help,” says singer Jojo Ferreira. “Much appreciated!”

Medium Troy was formed in Eugene in the fall of 2006. Playing, “a mix of all sweet music,” they coined the sound “Bohemian Dub”, which was also the title of their debut album.

The band consists of core members Jojo (vocals, guitar, beats), his brother J Say Say (bass, vocals), Connor J. Sullivan (turntables, effects), Corey Hatcher (guitar), Leif Burton (keys) and Parker Koehn (drums), but you never know when you’ll also hear collective members G-Force (drums), Scotty Perry (keys), James Green (sax) and/or Sean Ponder (guitar).

While continuing to create material for an as-yet-unfinished

second album, MT released a limited edition EP, *Space Tree*, for the 2010 Warped Tour. The EP is available for free on the band’s Facebook and Soundcloud pages.

Meanwhile, Medium has been evolving their style from its original reggae-rock-dub sound and classic instrumentation to include more DJ and electronica elements. Glitch hop production, thumping dubstep bass, turntablism, knob tweaking and samples make for a luscious mixture. MT reaches into an untouched strata of sound; fusing bass heavy electronica with skittering drums and melodic songwriting is a unique musical event. Elements of jazz, psychedelia, funk and classic rock and roll all find their part in the mix, which is all at once lighthearted, catchy and quite danceable.

THE QUICK & EASY BOYS

The Quick & Easy Boys are a rock ‘n’ roll power trio dedicated to continuing the American rock tradition. If you can, imagine the Minutemen, The Police and My Morning Jacket rolled into one.

Formed in 2005, The Quick & Easy Boys quickly made a name for themselves in Eugene before heading north and building a Portland fan base. Their shows are an interactive party with

electrifying stage antics and profound musical moments as the trio pours out every ounce of their energy, leaving nothing behind. The band members are Jimmy Russell on guitar, Sean Badders on bass and Michael Goetz on drums.

“The Quick & Easy Boys exhibit more personality than every American Idol winner combined,” notes *Lithium Magazine*. “Part of this is their complete disregard for convention when approaching their music, the other half is undoubtedly their simple, badass attitude.”

In 2008, the Q&E Boys released *Bad Decisions With Good People*, and in September of 2009 they sojournd out on their first US tour. Two more national tours followed the release of their 2nd album *Red Light Rabbit* in 2010. Playing over 140 shows a year, they’ve opened for Deer Tick, The Thermals, Blitzen Trapper, The Meat Puppets, Southern Culture on the Skids, Juno What?!, The Pimps of Joytime, Orgone, Big Sam’s Funky Nation, The Bridge, Iglu and Hartly, and the Wooden Birds.

With a new release scheduled for 2012, The Quick & Easy Boys’ high-energy thought-provoking original music is sure to give you a run for your money.

Tickets are \$7 in advance, \$10 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



On Sunday, June 17, the CCPA and KRVM proudly welcome a co-headline bill with Sol Seed and Jon Wayne & the Pain.

Oregon’s Sol Seed brings a distinct sound combining the best elements of reggae, rock, Latin rhythm and psychedelic jam to form a positive musical fusion that is uniquely their own. Conscious lyrics, catchy hooks and a high-energy, extremely danceable live set make Sol Seed a memorable and enjoyable experience for all.

Sol Seed got their start in early 2010 when songwriters Michael Lennon (vocals and guitar) and Michael Sorensen (vocals and drums), joined hands with fellow bassist/songwriter Benny Pezzano through a Southern Oregon open mic. An undeniable synergy was all but tangible as their creative forces coalesced, and they immediately began to grow a diverse collection of original music. Soon joined by guitarist Kenny Sequoia Lewis, they recorded the first EP.

In October of 2010 Sol Seed transplanted to Eugene to pursue life and music, where they soon linked up with MC, didgeridoo player and percussionist Sky Guasco. With the final addition of saxophone player Graeme Pletscher in late 2011, Sol Seed’s depth and volume of sound had increased exponentially.

Sol Seed is swiftly gaining momentum and a reputation as a positive, driving force in the Eugene music scene. Fully equipped with blazing solos, bass-driven grooves, jazz, roots and hip-hop influenced vocals, and thought provoking lyrics — Sol Seed is an experience you do not want to miss. Through uplifting music rooted in the soul, the group shares a message unconditional love, an infectious enthusiasm for life and an unequivocal knack to communicate its beauty.

Midwest reggae rockers Jon Wayne and The Pain are carving a sizable niche in the reggae-rock genre. Their sophomore release, *Follow Through*, builds upon the success of the group’s self-titled debut.

“If your looking for an album that blends Sublime, Long Beach Dub Allstars, and Slightly Stoopid rolled into one, then look no further,” states *Music Bailout*.

Band members Jon Wayne, Chuckie Torgerson and Tito Miller are the ultimate coast-to-coast road warriors having played an average of 20 shows per month for three years. Their live shows are a powerful display of the trio’s “Reggae-Tronic Dub” — a unique psychedelic reggae sound blending reggae-rock, roots, pop and ska with evolving bass heavy tangents of electronic dub.

Tickets are \$8 in advance, \$10 at the door. Doors open at 8:30 pm and showtime is 9:00. ★

RETURN OF LEFTOVER CRACK

On Sunday, July 1, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Leftover Crack back to the WOW Hall.

More rare than Bigfoot, they say there’s no such thing as leftover crack. Last seen around these parts in 2007, Leftover Crack (the band) returns amid rumors of a new album.

“Leftover Crack has proven to be one of the most consistently controversial acts to spring from the 3rd wave ska-revival scene,” reports punknews.com. “Like Choking Victim and the other host of ‘Crack Rock Steady’ bands, Leftover Crack reflects staunchly leftist politics and a street level, often antagonistic, view of authority. Members of the band have at time occupied, and often play shows at, an abandoned New York City tenement dubbed ‘C-Squat’ that has become a reoccurring theme in the band’s lyrics.”

Formed in 1998 following the breakup of Choking Victim, Leftover Crack currently

consists of New York City natives Scott “Stza” Sturgeon-Ercin (vocals), Brad Logan (guitar), Alec Baillie (bass), Ezra Kire (guitar and vocals) and Ara Babajian (drums). Their music spans genres from hardcore punk and ska to heavy metal. Lyrics oppose religion, capitalism and authority.

Leftover Crack was initially an outlet for Choking Victim frontman Stza to release songs that were never recorded by Choking Victim, which he claims are the “Leftover songs” - hence the name. Five of the songs were included on the band’s first release - the *Rock the 40 Oz.* 7 EP, which was released in 2000.

After contributing the song “Crack City Rockers” to the second installment of Hellcat Records’ *Give ‘Em The Boot* compilation series, the band signed to the label. However, Hellcat refused to release their first full-length - tentatively titled *Shoot The Kids At School* — due to concerns over the album’s



controversial title. It was eventually released in 2001 under the title *Mediocre Generic*, a sly attack at Hellcat Records, who Stza claimed wanted a “mediocre, generic” album in comparison to the original.

The band’s second album, 2003’s *F!@# World Trade*, featuring songs Leftover Crack had written and developed with esteemed engineer Steve Albini, was released by ex-Dead Kennedys frontman Jello Biafra’s Alternative Tentacles label. Unsurprisingly, the album

was banned in multiple chain-stores such as Wal-Mart, Best Buy and Music Land.

As band members Stza and Ezra focused on other musical projects — Star F!@#ing Hipsters and Morning Glory, respectively — Leftover Crack gradually became less prominent. A third Leftover Crack album was tentatively confirmed to begin production in 2012.

Tickets are \$10 in advance, \$12 at the door. Doors open at 8:00 pm and showtime is 8:30. ★



IN THE GALLERY

For June, the Community Center for the Performing Arts will proudly host Paintings by CCPA Art Director Samuel Ferris Harmon.

“When I was a kid I thought that being an artist meant that you wore one of those silly little hats that movie directors wear. I thought that all artists were just people sitting around in little rooms by themselves painting pictures and being antisocial. As a kid I always loved to draw pictures; I especially liked to do cartoon versions of my friends and family. As I got older I started to feel more and more of a drive to create things. I made videos, I drew comics, I sang songs, I acted in plays. I often feel as though there is something inside me that just needs to get out and most of the time it doesn’t matter all that much to me how it gets out as long as it does. It could be painting, playing music, writing a song and on and on.”

There will be an artists’ reception on Friday, June 22, from 5:00 to 7:00 pm. The Lobby Art Gallery is open for viewing during office hours, 3:00 to 6:00 pm Monday, noon to 6:00 pm Tuesday through Friday. ★

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CARL VERHEYAN BAND

On Monday, June 11, the CCPA and KRVM proudly welcome the Carl Verheyen Band to the WOW Hall.

In his 40-plus years of playing the instrument, Carl has created a wildly successful, multifaceted career. He is a critically-acclaimed musician, vocalist, songwriter, arranger, producer and educator with 11 CDs and two live DVDs released worldwide. Carl is commonly regarded as a guitar virtuoso capable of playing any style of music with remarkable mastery and conviction. He has been one of LA’s elite “first call” session players for the past 25 years, playing on hundreds of records, movie soundtracks and television shows. Carl has graced the pages of countless industry publications and been the subject of numerous articles chronicling his rise to the forefront of the modern day guitar scene. Carl has won numerous polls and musical honors in the US, Germany,

France, Italy and the UK.

A member of the smash hit British rock group Supertramp since 1985, Carl has played to millions of enthusiastic fans in sold out arenas worldwide. As the creative force behind The Carl Verheyen Band, he has released an impressive and eclectic discography that showcases his endless talents across a wide array of musical genres.

“ONE OF THE TOP 10 GUITAR PLAYERS IN THE WORLD” - *GUITAR MAGAZINE*
“ONE OF THE TOP 100 GUITARISTS OF ALL TIME” - *CLASSIC ROCK MAGAZINE*

A much sought after studio musician, Carl plays on other artists’ CDs whenever his busy schedule permits. He has recorded and played with a virtual who’s who of the music industry. His vast collection of movie soundtrack and television credits are enviable. Carl was heard by 67, 000,000 people as a featured soloist at the 2009 Academy Awards. He will also be heavily featured in the forthcoming film documentary

about the electric guitar, *Turn It Up!*

On the educational front, Carl has produced two instructional videos called *Intervallic Rock Guitar* and *Forward Motion* as well as various on-line lessons. He also has a book/CD detailing his unique “intervallic” style called *Improvising Without Scales*. Another book entitled *Studio City* is a compilation of all the columns Carl wrote for *Guitar Magazine* between 1996 and 1999. He has written a monthly column for *Chitarre*, Italy’s #1 guitar publication as well as *Guitar World* and *Guitar Jam Daily*, a website devoted to serious guitarists. He currently writes a monthly column for *Guitar Player*, contributes to other guitar publications, and blogs regularly for GuitarPlayer.com and his own site.

Carl recently co-designed a signature guitar with LsL Instruments, the “CV Special,”

combining the best elements Carl seeks in his ideal guitar. As if that weren’t enough, working closely with Dean Markley, Carl developed a line of signature strings for the electric guitar that perfectly balance the tremolo bridge of the Fender Stratocaster, the Carl Verheyen Balanced Bridge Helix HD string set.

Tickets are \$13 in advance, \$15 at the door. Doors open at 7:30 pm and showtime is 8:00. ★



JEAN GREY

On Thursday, June 14, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome back Jean Grey along with special guests Black Sheep Wall, Dimensionless and Tides.

Jean Grey is a group driven/pulled towards success with unrelenting brutality. Named in honor of a fictional superhero, the band was established in 2006 by founding member and drummer Charlie Wilson. Soon guitarist Bannon Hunt and vocalist Dan Dooley were friended, followed by bassist Matt Edwards and guitarist Benjiman Orozco. Jean Grey was solidified.

Now, 2012 has brought Jean Grey to a new beginning, inking a deal with Contorted Records. Nothing stands in the way as the band continues to push forward

in support of their new release, *Abysmal*.

Most of Black Sheep Wall has been playing music together since their middle school years in Moorpark, California. They officially formed in late 2006 after the breakup of former projects.

“*I Am God Songs* was recorded for our own liking, not expecting anyone to ever hear or care about it,” as the band began to crumble before the album was ever completed. When finished, it sat on hard drives for months before they uploaded parts of it to Myspace. In the coming months the band was so overwhelmed by the many positive responses from around the world that they got back together with a new singer.

Black Sheep Wall was then signed by Shelsmusic to release their first recordings in Europe

in October of 2008. Since then they have had the first singer come back and leave again — to be replaced by the singer who replaced him the first time. BSW has seen an unreasonable amount of member losses and side projects, has written countless songs they’ve forgotten, and been the worst band in the world to keep up with.

“To have the support we do at this stage is remarkable,” says the band. “At this point we’re grateful to still be a band at all, and we’re truly excited to finally be releasing our new album *No Matter Where It Ends*.”

Forged of death metal, heavy-hardcore, and sludge/drone influences to create an ominous, crushing sound, Dimensionless is the unpleasant noise emitting from Eugene, Oregon. Bass heavy grooves with ambient undertones combine with extreme vocals to oppress speakers and deplete audiences. Driven by their undefiled hatred for humanity and utter disrespect for music, Dimensionless is a lethal dose of sonic weight.

Tides got together in late 2011. Most members were and are a part of another Eugene hardcore band, Get Wise. In essence, Tides is just a group of Northwest kids who love all sorts of music, but decided to play hardcore.

Tickets are \$5 in advance, \$8 at the door. Doors open at 7:30 pm and showtime is 8:00. ★

PEEWEE MOORE

On Saturday, June 16, the CCPA and KRVM proudly welcome Peewee Moore.

Peewee Moore is a self proclaimed Honky-tonk/Outlaw Country Singer/Songwriter in the same vein as Waylon Jennings, Johnny Cash, Johnny Paycheck and Hank Williams. He has been barnstorming around the country with his trio dubbed “Peewee Moore & The Awful Dreadful Snakes” doing an endless string of one night stands from Austin TX to you name it. If you haven’t caught a show yet, don’t blame Peewee! Since 2007 Moore has played over 200 shows a year in more than 100 U.S. cities — proudly carrying the torch of 100% Independent Austin Texas Outlaw Country!

Born and raised in the foothills of the Appalachian rain forest just across the Tennessee border in Fort Oglethorpe, GA, Peewee spent most of his time haunting the streets of Chattanooga — playing many of his first shows in and around the “Choo Choo” city.

From 2001 to 2007 Peewee

Moore was a quarter and founding member of Southeastern U.S. regional touring act The Tennessee Rounders. During his last year with the band, Tennessee Rounders garnered their hometown CIA Awards (Chattanooga Independent Artists) for Best Live Show, Best Country or Bluegrass Band, Album Of The Year (Peewee wrote 8 out of the 16 original tracks), Single Of The Year “Nickajack Dam” (a murder ballad Peewee wrote about a historic nearby dam) and Best Acoustic Duo.

In July 2007 Peewee left the Rounders to develop his solo career, and has been touring nonstop — solo, acoustic, and with his backing band. In 2009 he released his first solo album, *The Leaving Side Of Gone*, with 12 original songs that he co-produced with recording engineer Jeff Coppage (who has recorded Hank Williams Jr., Widespread Panic, Nanci Griffith, Conway Twittie, Robert Earle Keen, Cher, and many more). *The Leaving Side Of Gone* was included in a short list of 2010 Essential Albums



by SavingCountryMusic.com.

In 2010 Peewee pulled up his roots, packed the wagon, and replanted in Austin TX — “The Live Music Capital Of The World”. Peewee has shared the stage with Billy Joe Shaver, David Allen Coe, Dwight Yoakam, Steve Earle, Charlie Daniels, Junior Brown, Dale Watson, Wayne Hancock, James McMurtry, Dicky Betts, Todd Snyder, Wanda Jackson, and countless others.

Tickets are \$10 in advance, \$12 at the door. Doors open at 8:30 pm and showtime is 9:00. ★



HERE COMES GUSHER

On Saturday, June 30, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Gusher, February 5th, Dirtnap and Sweet Tits.

The transformation from Eugene’s most infamous metal band into the city’s most raucous Rock and Roll band has occurred. Playing instant classic party anthems and monster riffs with

more fat hooks than a Texas brothel, Gusher is here to end all arguments about who is the hardest hitting band around.

Gusher band members Blake Owens, Colton Williams, Kenny Nestor and Travis Zering all previously played together in Eugene’s Northwest Royale. After a decade of tearing up almost every stage in the Western U.S.


while recording three albums and an EP, Northwest Royale played their final show at The WOW Hall on January 23, 2010. Now the quartet has returned to the stage with their new project Gusher. No tours, no record label... just kick ass Rock ‘N Roll for the sake of music and free drinks.

February 5th was born from the music created by the members of Bay Area rock quartet Domeshots. Their debut album, *Let Me Show You What it Means to be Reborn*, offers a fresh take on rock music, capturing the evolution of the band after 16 years together.

Dirtnap is kick ass metal from Vancouver WA.

In fact, all of these bands kick ass! No pat-on-the-butt bands here.

Tickets are \$7 in advance, \$10 at the door. Doors open at 7:00 pm and showtime is 8:00. ★

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